

At the Theatres This Week:-:

ACADEMY OF MUSIC.
Monday—"Salome."
Wednesday—Matinee and night, "The Firefly."
Thursday—Matinee and night, Gertrude Hoffman.
Friday and Saturday and Sunday—Matinee—Maude Adams in "Peter Pan."

LYRIC THEATRE.
Keith Vaudeville all the week; matinees daily.

BIJOU THEATRE.
Happy Hooligan all the week, Matinees Tuesday, Thursday and Saturday.

COLONIAL THEATRE.
Vaudeville.

EMPIRE THEATRE.
Pictures.

VIRGINIA THEATRE.
Pictures.

SUPERIOR THEATRE.
Pictures.

"Salome."
Some idea of the splendor of the scenic production of "Salome," which comes to the Academy to-morrow night, may be gleaned by a simple review of the different scenes in the order in which they occur during the four acts and seven scenes.

The first scene shows the ground and the exterior of King Herod's Palace, with the desert and the Dead Sea in the background. The second scene shows the interior of Herod's chamber, with its hangings of gold and silver and the luxury surrounding this potentate. The third shows a street in the ancient city of Jerusalem. The streets are shown as winding lanes out of solid stone. The arches are cut from tremendous rocks, and the houses are great stone edifices. This is the scene where Vitellius, the Roman warrior, makes his entrance as a special envoy from Caesar.

The fourth scene shows the studio of the Astrologer Phylax. The back of this scene, which is entirely open, gives a bird's-eye view of the city at night, and shows the ancient sundial. It is also during this scene that the falling star of Bethlehem occurs, this being done by special mechanical contrivances.

The fifth scene is the interior of the Holy Temple, and nothing further need be said concerning this than that it is absolutely a correct reproduction of that wonderful place.

The sixth scene is a subterranean dungeon where John and Salome are in prison, and is a circular hole cut into the solid rock under the palace. The seventh scene shows the gorgeous audience chamber of the palace, and in order to give this scene the proper setting, the company carries a portable extension of upon, as it is called, to sit on to the front of the stage, where it reaches a stage is not large enough to accommodate it. This extends over the orchestra pit, and where it is used the orchestra is practically under the stage.

"The Firefly."
To all lovers of good music, the presentation of Miss Edith Thayer in Arthur Hammerstein's latest contribution, "The Firefly," is a revelation of what a composer of artistic music can accomplish in lifting an operatic organization above the plane of commonplace musical comedy. To the playgoer who has leaped upon the scene of attractions that have depended upon artificial and crude devices for their humor, "The Firefly" proves that beautiful and lasting music and that clean and clever humor being hand-in-hand in the arrangement of an operatic attraction, that one cares to have linger long in one's memory. "The Firefly" carries the playgoer into scenes gay with color and merriment. It overflows with melody in its solo numbers and in chorus ensembles its music is rapturous. Exotic dances and exotic scenic effects form an appealing background to lend color to a delightfully romantic story.

Miss Thayer will be seen in the pleasing and effective roles, first as a little Italian street singer, then, toward the latter part of the first act, disguising herself as a boy, to escape from her cruel father. There is not a moment when Miss Thayer is on the stage that her childlike patter does not amuse the audience. She is graceful, comely, a ready little comedy turn and she displays so much energy in acting her part that one cannot help but be impressed that she is more animated and fascinating than many another prima donna of greater renown.

The author—Otto Hauerbach—has provided the appealing humorous and sometimes pathetic story, about which Rudolf Friml has entwined the entrancing musical setting of "The Firefly," which comes to the Academy Wednesday, matinee and night.

Gertrude Hoffman.
Many Southern theatregoers remember the Bijou Opera Company that used to be popular in the larger cities between Richmond and Atlanta, and some of them remember Kitty Hayes, who was only a chorus girl and the wife of the musical director. That little Kitty Hayes is now Gertrude Hoffman, who will bring her own leave with her own company to the Academy Thursday, matinee and night. Max Hoffman, the musical director of the old Bijou company, is still musical director, but now he is known only as the "Baron," Gertrude's husband.

Miss Hoffman went on the stage

first in San Francisco. In the chorus of a musical stock company. One day she was given ever so small a dance to do alone, and she did it so well that the leading woman of the company offered her an opportunity to go East, and loaned her enough money for her railway fare. The East, however, was pretty well filled with girls hunting engagements, and the little Pacific Coast applicant had a hard time until she obtained a position with the Bijou company.

Richmond, Norfolk, Atlanta and other Southern cities were visited, and after awhile she came to be known as the "little girl in lavender." And later she disappeared from the comic opera stage to reappear soon after as Gertrude Hoffman, dancer, mimic, stage manager and producer. She discovered herself as a star in "A Parisian Model," of which her husband was the author. The premiere dance was taken ill and Miss Hoffman went on in her place, without preparation, and was a complete success.

Maude Adams.
An announcement that is certain to create a good deal of pleasure is to



MADAME ANTOINETTE LE BRUN, Prima Donna, in Massenet's musical spectacle, "Salome" (in English), Academy, to-morrow.

the effect that Charles Friedman is to present Maude Adams at the Academy Friday and Saturday, and Saturday matinee, in Sir J. M. Barrie's fairy play, "Peter Pan." It is pretty late in the day to attempt to introduce Miss Adams, who is recognized as the most popular actress on the American stage. Of Barrie, the Scotch dramatist, and of "Peter Pan" most people have heard. Barrie is revered in England, and of all of his successful works, "Peter Pan" is looked upon and regarded as the flower. It was first produced in London nine years ago, and each year since then it has been revived at Christmas time, and always with increased success. During the holiday season of last year it was revived in London and New York and given production in Berlin. Miss Adams was first seen in the work in Washington



MISS VERA FRANKLYN, As Little Nellie, with Happy Hooligan Company, at Bijou all this week.

coming engagement almost gives one the impression that it was a first engagement of this beautiful historical drama. As now arranged and staged it is a marvel of twentieth century stagecraft. Such massing of colors, grouping of crowds, and exquisite light effects, as well as a succession of fascinations to the eye, have never been shown before in one entertainment. Some of the scenes could furnish sufficient material for a whole show, and that for not of an ordinary character. In this new staging Klaw & Erlanger have been generous to the point of recklessness, but they are reaping a rich reward in patronage of a quality and volume that is gratifying. Aside from the business triumph scored, they have materially aided the cultured classes, who have the elevation of the stage so much at heart. Those who have positive scruples against the theatre will have them removed after witnessing a performance of this picture, realistic presentation of the men and the times of the period when Christ was upon earth. All is most reverently shown, and not the slightest offense is given to any one's religious belief or prejudices.

Expressed in Four Words.

To say an account of a public performance can be summed up intelligently in four words after having viewed a whole volume to praise in detail suggests something out of the ordinary. A writer in the St. Paul News recently issued a long criticism by saying: "The audience stayed to the last and called for more. There is

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OWEN MCGIVENEY, in "Oliver Twist" characters at the Lyric.

and it is in answer to this demand that the actress is making her present tour in the immortal fantasy. As is known, "Peter Pan" is a fairy story constructed with great skill by one who knows all about the stage, about children and about grown-ups. It is said that if one has never been a real child, never dreamed of faeries, never chased rosbins in his imagination or killed a pirate while hiding under the sheets, he will not appreciate "Peter Pan." But if he has been a real boy with a healthy imagination, he will just revel in this play that deals with the spirit of a boy who always wanted to remain young. The work calls for a large cast and an elaborate production, both of which have been given to it.

"Ben-Hur."
Klaw & Erlanger's international production of General Lew Wallace's stirring drama, "Ben-Hur," which comes to the Academy of Music for three nights, and Wednesday matinee, beginning November 10, is one of the most worthy offerings of recent days. Although seen many times in this section of the country the interest being taken in the forth-



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ACADEMY--- Thursday Mat. and Night

F. RAY COMSTOCK AND MORRIS GEST PRESENT

GERTRUDE HOFFMANN

AMERICA'S MOST VERSATILE ARTISTE

THE WOMAN OF DARING INNOVATIONS

IN A SPECTACULAR HOFFMAN REVUE—A MUSICAL CAUSEME IN TWELVE SCENES.

BEAUTY CHORUS AND COMPANY OF ONE HUNDRED.

Beautiful Vivacious Brunettes.	Stunning Statuesque Blondes.	Inspiring Titian-Haired Beauties.
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TAKE A TIP	DON'T MISS THIS
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MISS HOFFMANN'S IMPERSONATIONS WILL INCLUDE FAITHFUL PORTRAYALS OF

Gaby Deslys, Harry Lauder, Mme. Rubenstein.	Layska Suratt, Geo. M. Cohan, Ethel Barrymore.	Eva Tanguay, Anna Held, Eddie Foy.
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SCENES INCLUDE
Mme. Cavalieri's Beauty Parlor, a Gorgeous Arabian Night, a Devincon Paris Interior, a Night at the Moulin Rouge, In a Busy New York Subway, an Oriental Japanese Garden, a bit O'Hellan's Landscape, the Corridor of Doors.

EXTRA ADDED FEATURE EXTRAORDINARY:
World's Greatest Chinese Magician,

CHING LING FOO

WITH A COMPANY OF FOURTEEN ORIENTALS.
Direct from a Five Months' Run at Hammerstein's, New York.
All the Magic and Mystery of the Ages.
PRICES: MATINEE, 50c to \$1.50; NIGHT, 50c to \$2.00.

GREATEST LIVING PROTEAN ARTIST AT THE Lyric

KEITH VAUDEVILLE
MATINEE DAILY 2:30
EACH NIGHT 8:30

Owen McGiveney

Playing Five Characters Alone in His "BILL SKYES" Dramatic Episode from "OLIVER TWIST."

Foster & Lovett | Hal & Francis
in "WHO'S WHO" | Singing Stars.

Lulu---McConnell & Simpson---Grant

In "THE RIGHT GIRL," by Herbert Hall Winslow.

Staine's Comedy Circus | Majestic Trio

7--Carl Dammann Troupe--7

Marvels of the Risley and Acrobatic World.

MATINEES ALONE | PATHE WEEKLY. | 25c. MATINEES. ALL RESERVED.

Virginia Theatre

WEDNESDAY, NOV. 5th.
THURSDAY, NOV. 6th.

House of Quality Photo-plays.
DANIEL FROHMAN PRESENTS
LILLIE LANGTRY
The Celebrated Favorite of Two Continents, in
HIS NEIGHBOR'S WIFE
A TENSE DRAMATIC PLAY.

ACADEMY

During the "Ben Hur" season the curtain will rise evenings precisely at 8 o'clock. Matinee at 2 o'clock. No one seated during Prelude.

NOVEMBER 10, 11, 12. Seat Sale Next Thursday

THREE EVENING PERFORMANCES—MATINEE, WEDNESDAY AFTERNOON, NOVEMBER 12, at 2 P. M.

KLAW & ERLANGER'S

STUPENDOUS INTERNATIONAL SPECTACULAR PRODUCTION OF GEN. LEW WALLACE'S

BEN HUR

THE PINNACLE OF 20th CENTURY STAGECRAFT
The gigantic arrangement of this new production was made solely in the interest of the Great Playhouses of America and the Drury Lane Theatre, London, England.

THE DRAMATIC MARVEL OF THE CENTURY
Stirring with the Beautiful Spirit and Thrilling Action of General Lew Wallace's Literary and Religious Masterpiece. Produced with more Opulent Splendor and Lavish Expenditure than ever before in its Renowned and Unapproachable Career.

200 PEOPLE IN PRODUCTION | AUGMENTED ORCHESTRA
(Direction Mr. Gustav Hinrichs)

8 THOROUGHbred Racers Driven in Quadruple Teams Compete in the Thrilling Chariot Race in the Antioch Arena

PRICES: Entire lower floor, \$2.00; first three rows balcony, \$1.50; remainder balcony, \$1.00; gallery, reserved, 75c; admission gallery, 50c. NO SEATS LAID ASIDE. NO PHONE ORDERS TAKEN. Mail orders, accompanied by remittance and self-addressed, stamped envelope, filled in order of receipt after ticket purchasers in line are served on opening day of sale.



At the "The Pirate Ship," Maude Adams in "Peter Pan," Peter Triumphant. Academy, Friday and Saturday.

ACADEMY OF MUSIC-- ONE NIGHT ONLY To-Morrow, Nov. 3d

SALOME

(IN ENGLISH).

Presented in 4 Acts and 7 Scenes of Oriental Splendor
CHANGING A DELICATE SUBJECT INTO A BEAUTIFUL STORY.
ENDORSED BY PRESS AND PULPIT.

The Greatest Aggregation of Stars Ever Heard in English Opera, Breaking all Box Office Records for Receipts.
JOSEPH F. SHEEHAN, the Acknowledged Peer of American Tenors; MADAME ANTOINETTE LeBRUN, Prima Donna; Lydia Sturtevant, William Young, Charles Swickard, Madame Connie Glynn, Cooklin Grace, Duxee Harold, J. Geis, Nelson Shanley, Lawrence Wallace.

COMPANY OF ONE HUNDRED. CHORUS OF SIXTY.
ORCHESTRA OF TWENTY-FIVE.
PRICES FOR THIS ENGAGEMENT: \$2.00, \$1.50, \$1.00, 75c, 50c. Seat sale now selling.

ACADEMY--Wednesday Matinee and Night

ARTHUR HAMMERSTEIN PRESENTS

Edith Thayer in a New Comedy Opera

The Firefly
Book and Lyrics by OTTO HAUBERBACH Music by RUDOLF FRIML

Ensemble of 60 - - Augmented Orchestra of 20
PRICES: Mat., 25c to \$1.50. Night, 50c to \$2.00.

ACADEMY

Fri. Sat. NOV. 7-8 Mat. Sat.
EVENINGS AT 8:00--MATINEE AT 2:00.

CHARLES FROHMAN Presents

Maude Adams

In Her Most Famous Success **PETER PAN**

By J. M. BARRIE, Author of Miss Adams' Next Play, "THE ADORED ONE."
PRICES: 50c to \$2.00.